

FABLE

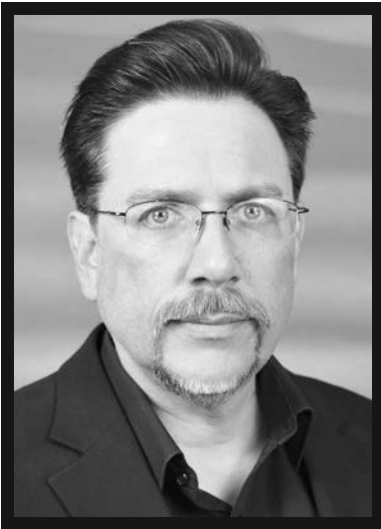
Erik Morales

Instrumentation

1 - Conductor's Full Score	2 - Baritone / Euphonium
4 - Flute 1	2 - Baritone T.C.
4 - Flute 2	4 - Tuba
2 - Oboe	1 - Synthesizer
2 - Bassoon	1 - Timpani
4 - B $\flat$ Clarinet 1	1 - Bells
4 - B $\flat$ Clarinet 2	1 - Marimba
4 - B $\flat$ Clarinet 3	1 - Chimes
2 - B $\flat$ Bass Clarinet	2 - Percussion 1 Snare Drum Hi-Hat Crash Cymbals
2 - E $\flat$ Alto Saxophone 1	3 - Percussion 2 Bass Drum Finger Cymbals Suspended Cymbal Triangle
2 - E $\flat$ Alto Saxophone 2	3 - Percussion 3 Crash Cymbals Suspended Cymbal Hi-Hat China Cymbal Bongos Wind Chimes
2 - B $\flat$ Tenor Saxophone	
2 - E $\flat$ Baritone Saxophone	
3 - B $\flat$ Trumpet 1	
3 - B $\flat$ Trumpet 2	
3 - B $\flat$ Trumpet 3	
2 - F Horn 1	
2 - F Horn 2	
2 - Trombone 1	
2 - Trombone 2	
2 - Trombone 3	

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.





The Composer

Erik Morales (b. 1966) began his composing career shortly after graduation from high school in south Florida. He studied composition at Florida International University, and completed his bachelor's degree at the University of Louisiana at Lafayette. Accessible at all levels, the music of Erik Morales has a unique melodic and harmonic vocabulary that appeals to audiences nationwide. His published works encompass a large variety of styles and settings, including works for concert, orchestral, jazz, and chamber ensembles. Mr. Morales currently teaches and plays trumpet professionally in the New Orleans area, in addition to maintaining an active composing and conducting schedule.

Program Notes

Designed to play out like a fairy tale, *Fable* was inspired by ancient collections of children's stories such as Aesop's *Fables* and Grimm's *Fairy Tales*. Mostly, these stories were created to instill the values of making right and good decisions. However, many of these stories often resolved in dark ways. This was especially true of the stories created by Jacob and Wilhelm Grimm. Many of their stories were edited in later editions.

Fable has an epic movie soundtrack quality by design. This piece has three main themes which occur at measures 3–14, measures 49–56 and the rhythmic figures appearing in measure 67–70. Each theme works as a catalyst for development throughout the work. The composite time signature of $\frac{4}{4} + \frac{2}{4}$ is used to frame the rhythmic figures that drive these melodic themes. By request of the commissioning party I have included a musical fragment of the Dover High School Alma Mater at measure 132–133 in the low brass and French horns. A synthesizer part is included to enhance the bass and overall depth of sound.

This musical work was commissioned by the Dover Band Boosters to celebrate 100 years of the, Dover, OH Band Program (1917–2017), Chris Redd, director.

Erik Morales

commissioned by the Dover Band Boosters (Dover, OH) to celebrate 100 years of the Dover Band Program (1917–2017); Chris Redd, Director

ERIK MORALES
(ASCAP)

Section 1

1. Clarinets
1
2
3

Bb Bass Clarinet

E♭ Alto Saxophones
1
2

Bb Tenor Saxophone

E♭ Baritone Saxophone

Section 2

Bb Trumpets
1
2
3

F Horns
1
2

Trombones
1
2
3

Baritone / Euphonium

Tuba

Synthesizer

Section 3

Timpani

Bells

Marimba

Chimes

Percussion 1
(Snare Drum, Hi-Hat, Crash Cymbals)

Percussion 2



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B1720

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Synth.

Timp.

Bells

Mar.

Chms.

Perc. 1

Perc. 2

Perc. 3

Finger Cym.

Sus. Cym.

8 *p* 9 *f* 10 11 *mp* 12 13

14

26

33 38

Fls. 1 *ff* *mf*

Ob. *ff* *mf*

Bsn. *ff* *mf*

Cls. 1 *ff* *mf*

2 *ff* *mf*

3 *ff* *mf*

B. Cl. *ff* *mf*

A. Sax. 1 *ff* *mf*

2 *ff* *mf*

T. Sax. *ff* *mf*

B. Sax. *ff* *mf*

33 38

Tpts. 1 *ff* *mf*

2 *ff* *mf*

3 *ff* *mf*

Hns. 1 *ff* *mf*

2 *ff* *mf*

Tbns. 1 *ff* *mf*

2 *ff* *mf*

3 *ff* *mf*

Bar. / Euph. *ff* *mf*

Tuba *ff* *mf*

Synth. *ff* *mf*

Timp. *ff* *mf*

Bells

Mar. *ff*

Chms. *ff*

Perc. 1 Cr. Cym. *ff*

Perc. 2 B.D. *ff*

Perc. 3 *ff*

33 34 35 36 37 38

45 Suddenly faster (♩=160)

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

42 44

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

45 Suddenly faster (♩=160)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Synth.

Timp.

Bells

Mar.

Chms.

Perc. 1

Perc. 2

Perc. 3

42 44

f

mf

f

mf

f

mf

49

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

49

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Synth.

Timp.

Bells

Mar.

Chms.

Perc. 1

Perc. 2

Perc. 3

mf

p

f

#48

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56

57

Fls. 1 2 *f*

Ob. *f*

Bsn. *f*

Cl. 1 2 3 *f*

B. Cl. *f*

A. Sax. 1 2 *f*

T. Sax. *f*

B. Sax. *f*

57

Tpts. 1 2 3 *f*

Hns. 1 2 *f*

Tbns. 1 2 3 *f*

Bar. / Euph. *f*

Tuba *f*

Synth. *f*

Timp. *f*

Bells

Mar. *f*

Chms.

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Cr. Cym. *f*

Sus. Cym. *p*

f

58 59 60

61

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

61

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Synth.

Timp.

Bells

Mar.

Chms.

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

f

61 62 63 64

p

f

65

Fls. 1 2

Ob.

Bsn.

mf

1

Cls. 2

3

B. Cl.

mf

A. Saxes. 1 2

T. Sax.

B. Sax.

mf

65

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

mf

Bar. / Euph.

mf

Tuba

mf

Synth.

Timp.

f

mf

Bells

Mar.

f

mf

Chms.

Perc. 1

f

B.D.

mf

Perc. 2

f

mf

China Cym.

Hi-Hat (+ = choke)

65

66

67

68

B1720

71

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Synth.

Timp.

Bells

Mar.

Chms.

Perc. 1

Perc. 2

Perc. 3

71

72

69

70

71

72

This image shows a page of a musical score for a large orchestra. The score is written for multiple staves, each representing a different instrument or section. The instruments listed on the left include Flutes (Fls.), Oboes (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Saxophones (A. Saxes., T. Sax., B. Sax.), Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Baritone/Euphonium (Bar./Euph.), Tuba, Synthesizer (Synth.), Timpani (Timp.), Bells, Maracas (Mar.), Chimes (Chms.), and Percussion (Perc. 1, Perc. 2, Perc. 3). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *mf*, *mp*). A large red watermark is overlaid diagonally across the page, reading "Preview Only - Legal Use Requires Purchase".

Fls. 1 2

Ob.

Bsn.

Cls. 2

3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Synth.

Timp.

Bells

Mar.

Chms.

Perc. 1

Perc. 2

Perc. 3

81 82 83 84

87

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

87

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Synth.

(E $\flat$ to F, C to D, A $\flat$ to A)

Timp.

Bells

Mar.

Chms.

Perc. 1

Perc. 2

Perc. 3

Tri.

Bongos

85 86 87 88

B1720

89

Fls. 1 2

Ob.

Bsn.

1 2 3

Cl. 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

1 2 3

Tpts.

Hns. 1 2

1 2

Tbns.

Bar. / Euph.

Tuba

Synth.

Timp.

Bells

Mar.

Chms.

Perc. 1

Perc. 2

Perc. 3

China Cym.

92 93 94

95

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

95

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Synth.

Timp.

Bells

Mar.

Chms.

Perc. 1

Perc. 2

Perc. 3

China Cym.

95 96 97 98

99

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Synth.

Timp.

Bells

Mar.

Chms.

Perc. 1

Perc. 2

Perc. 3

B.D.

Cr. Cym.

ff

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Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Synth.

Timp.

Bells

Mar.

Chms.

Perc. 1

Perc. 2

Perc. 3

106 107 108

112

113

Fls. 1 2 *mf* *fp*

Ob. *mf* *fp*

Bsn. *mf* *fp*

1 2 3 *mf* *fp*

Cls. 2 *mf* *fp*

B. Cl. *mf* *fp*

A. Saxes. 1 2 *mf* *fp*

T. Sax. *mf* *fp*

B. Sax. *mf* *fp*

113

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Synth.

Timp.

Bells *mf*

Mar.

Chms.

Perc. 1

Perc. 2 Tri. *mf*

Perc. 3 Bongos

113 114 115 116

118

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

118

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Synth.

Timp.

Bells

Mar.

Chms.

Perc. 1

Perc. 2

Perc. 3

117 118 119 120

B1720

121 122 123 124

125 **Tempo primo** (♩ = 100) solo (w/ B. Cl.)

Fls. 1 2 *mf*

Ob.

Bsn.

1 2 3

Cls. 2

3

B. Cl. *mf* solo (w/ Fl.)

A. Sax. 1 2

T. Sax.

B. Sax.

125 **Tempo primo** (♩ = 100)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba Synth.

Synth. *mf* *p*

Timp. *mp*

Bells *mp*

Mar. *mf* *p*

Chms. *mf* *mp*

Perc. 1

Perc. 2 Finger Cym. *mp*

Perc. 3 Wind Chimes

125 126 127 128 129 130 131

This image shows a page of a musical score, likely for a symphony, featuring staves for various instruments. The instruments listed on the left include Fls. (Flutes), Ob. (Oboe), Bsn. (Bassoon), Cls. 2 (Clarinets), B. Cl. (Bass Clarinet), A. Sax. 1 (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpts. (Trumpets), Hns. 1 (Horns), Tbns. (Trombones), Bar. / Euph. (Baritone / Euphonium), Tuba, Synth. (Synthesizer), Timp. (Timpani), Bells, Mar. (Maracas), Chms. (Chimes), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), and Perc. 3 (Percussion 3). The score includes dynamic markings such as *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page. The page number 134 is visible in the top right corner.

144

149

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba

Synth.

Timp.

Bells

Mar.

Chms.

Perc. 1

Perc. 2

Perc. 3

S.D.

B.D.

China Cym.

p

fff

150 151 152 153